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## TELLING THE TRUTH IN A SMALL TOWN: WHAT HAPPENS WHEN NEIGHBORS GO PUBLIC WITH THEIR STORIES

by Kate Magruder  
Project Director,  
"The Good War" Project

"The Good War" Project began when I invited people to participate in a stage adaptation of Studs Terkel's *The Good War*. We had an eclectic group: some who had never acted, veteran actors, people of all ages and backgrounds, from a young Potter Valley High sophomore to a 75 year-old retired Westinghouse executive who had served on a destroyer in the Pacific.

When the cast first gathered as a group, we talked about our personal connections to WWII—something few of us had really thought about before. We discovered such stories! A man who had gone to Vietnam shared how he had decided to enlist in the Marines right out of high school because, as a young man, having watched all those WWII movies about the glory and triumph of war, it seemed romantic and noble. Of course, he discovered a whole other reality once he was in Vietnam, and the homecoming was much different for him than those in the WWII movies. A woman whose parents had met in labor camps in Eastern Europe and eventually immigrated to St. Louis, but who had never given up that sense of imminent starvation, said her mother was always taking things off her plate as a child, sort of surreptitiously, because her mother had starved as a child. There were fascinating details. Those of us from later generations had never fully examined what impact the war had had on our lives. And as we began to talk about the war out loud in this little circle, I realized that *this* was the real play, *this* was where the meat and potatoes were—our own stories.

Once we produced the Terkel play at Mendocino College, I discovered that not only did the audience appreciate that piece of theater, but



A Ukiah Community School student listens to Leno Valentino describe his WWII experience of the D-Day landing in Normandy. (Photo by Evan Johnson)

that, more importantly, they wanted to tell us *their* stories about WWII, or their parents' stories about WWII, and how those experiences had affected them personally. These were the stories we gathered in "The Good War" Project, and which eventually became the *Telling the Truth in a Small Town* production—seven stories from community members about the impact of WWII on their lives.

Morey McCloud's story is a perfect example. This fellow from Lake County, who had had his mother sign his enlistment papers because he was under-age, had ended up in a Japanese slave labor camp for three years. Morey was the only boy from Lake County to return from that experience, bringing back the ashes of his best friend to give to his best friend's mother, and bringing back that best friend's wedding ring to give to the widow. I think *Telling the Truth* was the first time Morey had told his story in a public setting. And as he told it, he seemed to hear himself, hear what

he was saying, all the deeply held rage and the indignity of it, the trauma of it. As he told it out loud, over and over again, it seemed to begin to open up for him.

In the audience discussion at one of the last performances of *Telling the Truth*, Morey McCloud recalled that as a young boy he had frequently visited the Carnegie Library in Lake Port. His favorite book, the book that he poured over as a young boy, was a book on *jujitsu*—the power of the mind, the Japanese art.

It engendered health  
in our town...

Morey really paid attention to that book as a kid. As it turned out, while he was held in the Japanese slave labor camps—where they were tortured, made to stand at attention for 24 hours, with people dropping around him like flies, literally dying—he was able to stand there and take it because he used what he had learned in that *jujitsu* book as a young boy. He told the audience how he would send his mind to Clear Lake and spend the day fishing, or spend the day hunting on Bartlett Mountain. It was because of this book on the Japanese power of the mind that he was able to endure that experience in the Japanese slave labor camp. He had never made that connection until he spoke about it with the community, out loud. You could hear the whole audience gasp at the irony and synchronicity of that.

Many people said to me that as the project went on—which also

Continued on page two.



Francis Lockhart, a member of the Sherwood Valley band of Pomo Indians, shares his WWII memories with Kate Magruder. (Photo by Evan Johnson)



# HISTORY ALIVE! CHAUTAUQUA'S FINAL CURTAIN?



David Fenimore's portrayal of John Sutter (seen here in a 1998 performance in Santa Rosa) concluded the Council's History Alive! Chautauqua series this March. (Photo by Mary Gardella, courtesy of The Press Democrat)

For the past three years, thirteen remarkable men and women from California's past have been touring the state, telling their tales, and answering questions from Californians of the 21st century. These notables, figures like Yee Fung Cheung, Pio Pico, Mary Ellen Pleasant, John Sutter, and Antonio Garra, were portrayed by scholar/actors in three-part performances: in character, the actor told his/her character's first-person story, took questions in character, and then stepped out of character to field questions as a modern-day scholar.

The *History Alive! Chautauqua* program was created as part of the Council's three-year (1998-2000) sesquicentennial initiative, *Rediscovering California at 150*, and was supported with funds from CCH and the California State Library. The Chautauquans proved so popular, CCH extended the program an extra six months past the end of the official Sesquicentennial. The final perfor-

mance was given by David Fenimore as John Sutter in March.

Through this format, CCH's talented Chautauquans have given at least 28,000 Californians a chance to question their history, face to face. In its three years, more than 300 performances were given, with 255 different organizations throughout the state hosting one or more performances, for which the Council awarded 168 separate grants. Chautauquas were performed in 79 of the 80 state assembly districts.

Both sponsors and audiences were enthusiastic. Evaluations came in at an extremely high 40% response rate, often with the kind of anecdotal testimony of audience responses that numbers can't capture. The El Cerrito Library reported that one Chinese American couple was so enthralled with Charlie Chin's portrayal of herbalist Yee Fung Cheung that they quickly donated \$1,000 to the Library. The Paso Robles Public Library found that "all

the Library's books on the subject were immediately checked out" after they hosted a chautauqua. One patron of the Long Beach Public Library said she was so entranced by Roberto Garza's portrayal that she "could have sat there all day listening to the life story of Pio Pico and what life was like 150 years ago."

The Chautauquans continue to perform, both individually and through the Council's pilot Chautauquans in the Schools

program, which was developed in consultation with the Los Angeles County Office of Education to serve 20 schools in L.A. County with chautauquas, curriculum materials, and grants to cover costs (school audience figures are currently unavailable).

The Council is proud of this unique program and grateful to the ten Chautauquans who performed so magnificently for the state's audiences. Look for *History Alive!* to be part of California's future.

## THE STORIES BEHIND THE NUMBERS

By James Quay  
Executive Director

As I write, the U.S. Census Bureau has begun to release the results of its 2000 census. The headline that both the country and the state are becoming more racially and ethnically diverse is no surprise; but some seem surprised at the pace at which the diversification has accelerated. And since the breakdown for Americans under 18 is still more diverse, the trend will undoubtedly continue in the future. The state figures have not yet been released, but it doesn't take a prophet to predict that California's population will probably show an even more pronounced trend towards diversity than the nation's. So what's the meaning behind the numbers?

"America is obviously becoming a more diverse society, and that has great advantages," says Robert Putnam. "The bad news is that, in the short run, the effect is to make it harder to build community." Putnam's recent book, *Bowling Alone*, argues that there's been a collapse of community, of all forms of social connection in America, and champions deliberate measures to revive them. He's also the designer of a survey sponsored last summer by forty community foundations to establish benchmarks of "community" in their areas, including four in California: San Diego, Los Angeles, Silicon Valley, and San Francisco. Putnam intends to repeat his survey in 4-5 years to see if the efforts of foundations and others have been able to make a difference in the amount of "social capital" in their communities.

The findings resist neat summary, but one finding is worrisome to Californians: three of the four California communities surveyed scored near the bottom in the areas of "trust between the races." That's the bad news.

The good news is that if you're looking for examples of programs that strengthen community, you couldn't do better than two California projects whose directors speak

out in the pages of this newsletter. In one, a group of neighbors who had set out to restore the 19th-century home of Luis Peralta found themselves restoring an entire neighborhood. Holly Alonso's testimony has the authenticity of someone who's experienced what she's describing, so I simply commend her words to you, but I particularly love an invocation she made recently of the past for the sake of the future: "When we hear that the Californios danced for seven days on the Peralta Hacienda where the park is today, we realize we can

dance here again! We learn that parks in Mexico are lit up late into the night and used by families who promenade, so we can light up our parks at night and take walks here with our families." Here in multicultural California, we can learn and improve ourselves from a multitude of sources.

So too I commend Kate Magruder's account of "The Good War" Project to you. That project drew on the powerful influence of World War II and bore witness to the way it changed a town and the people in it. As Kate talked about the project with me, she quoted participant Frank Tuttle as he sat in a group trying to understand what made the project so powerful: "I think people want to respect each other and see the good in each other, and this really reminded me of it in a very potent way." And that was it, Kate said, "That is what it did for us. It made us see each other, respect each other, and see the good in each other. What is more important than that? That is the point!"

I doubt if Kate or Holly ever used the term "social capital," and I do not know if the power of projects like these can be translated into numbers, but their testimony has convinced me that community is strengthened when a common history is reclaimed and shared, that social capital is increased when personal stories turn strangers into neighbors. I invite you and Robert Putnam and anyone who wants to strengthen community in their area to consider what these two projects have done, and what projects like them could do all over California.

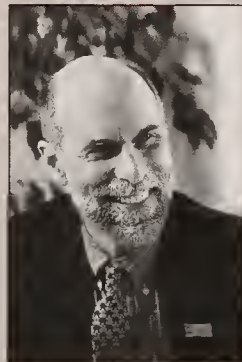


Photo by Jason Dohy

## TELLING THE TRUTH, Continued...

included newspaper features, discussion groups, exhibits, school projects and radio programs, all based on the oral histories we gathered—that we all got bigger and bigger, that the psychic space inside us enlarged to hold more ideas, more understanding. As I review the evaluation responses, the word "understanding" appears over and over again. It's funny, because that was exactly the goal: a sense of understanding other people's experience. It seemed to work.

It's a small thing, but this year's Memorial Day celebration in Ukiah—which had been dwindling over the years—was by far the largest gathering of people of all ages and different backgrounds. People attended because they understood that there was something to commemorate that was far greater than just WWII itself. There was an honoring of experiences and

of the fact that this was not over, an understanding that this was something that reverberated in our lives. I think this has continued, the community dialogue—between parents, children, neighbors, people in local grocery stores. Questions were asked at *Telling the Truth* that would have never been asked before. There seems to be a sense in the community that we did this together, that we have broken open something—the fear of telling each other our own stories.

What is more important than that? It doesn't go away; people might forget about it for a little bit, but some door was opened, some layers of the onion skin were pulled away. I think everybody is more tender because of it. That is what the stories do—they take us beyond first impressions and lead us to deeper, truer, more rich humanity.



# THE POSSIBILITY OF A COMMONS

By Holly Alonso  
Project Director,  
Faces of Fruitvale Project

Two and a half years ago, upon first walking into a local non-profit called Friends of Peralta Hacienda Historical Park, I found a group of neighbors who loved history and saw their role as preserving and developing a sleeping giant—the 1870 Antonio Peralta House—on the eve of a city-financed restoration. The park had just officially opened—the end of a long journey for this grass-roots group. They were exhausted but triumphant. The journey, however, was about to begin again.

The original goal had been to establish the park in an area of Oakland with the lowest percentage of open space and the highest percentage of children and youth. The historic site was not in an affluent suburb or out in the country, but at the center of the densely populated, diverse, low-to-moderate-income community of Fruitvale. The City of Oakland, Trust for Public Land, and other agencies had supported the acquisition of the site, parcel by parcel, with more than \$6,000,000 over a period of 22 years.

What has such a historic site to do with neighborhood youth? All kinds of things: They were vandalizing it, smearing ketchup on the door of the house, cutting class and hiding in the culverted creek tunnel, or being lured into it for drugs and sex by older interlopers, or were scared to walk across it! The park had become a magnet for antisocial activity, far from the inspiring dream of the Friends. It was a community space—for expressions of negativity and alienation. A teacher at the local Calvin Simmons Middle School begged me, that if Friends of Peralta Hacienda Historical Park were to do one thing, that we provide breakfast for the kids.

The gap between what the Friends had envisioned and the reality of changing conditions in the new California—or the new Fruitvale—eventually propelled the organization to think in new ways. The prevailing idea of an historic house was that of roped-off period rooms with antique furniture. But looking around them, they found themselves forced to ask: What does a restocked Victorian house have to do with the new California, or with those hungry teenagers? This self-questioning moved the organization, and the park, towards change.

Thus we began a two-and-a-half year roller coaster ride of re-imagining. We reached out, interviewing social service and community development agencies, schools, neighborhood groups, other culture and history providers, and just plain neighbors. The Spanish Speaking Citizens Foundation, alive to the power of historical consciousness, had begun its Latino History Project, and was open to collaboration. We had big commu-

nity meetings with historians and videotaped everything that was said. People wanted a community hub, youth activities, and a nature sanctuary. They responded strongly to the tales of history, and clamored for celebrations and classes.

We all wanted to revise the old master plan, to create a story landscape—an experiential history lesson—that people could involve themselves in, a gathering place.

The striking thing about this process was that not only did the participants re-imagine the park, they also re-imagined history itself, through a new flowing together of the perspectives of scholars, staff, and neighbors, seeing in a new way the contributions of people in a region that has contained diverse cultures and languages since before the European invasion. The chemistry between historians and community participants sizzled, very constructively. New collaborations were cultivated. The key was crossing boundaries, defying categories. The future interpretive programs incorporate neighborhood advisory committees, community docents, translations into Fruitvale languages, and interactive exhibits. Social service agencies, government agencies, preservationists, community development organizations, local schools, prestigious universities—these are each other's new partners.

We blended our goal of illuminating history with providing social services in the form of an after-school program that started this year at the site, designed to win over these kids and boost their ecological and historical awareness—vital to the new California—as well as their academic skills, so that they could all have the chance

to do such things as get into UC Berkeley or become docents at the historical park. UC Berkeley students are involving a group of them in the Community Heritage Project, taping interviews with their own families. An AmeriCorps worker is taking every class at the very troubled Calvin Simmons Middle School on a tour of the site—a walk through California history. Kids ask stimulating

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*This is about getting people talking to each other instead of relating to TVs and computers...*

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questions, everything from “How many tallow candles can you make from one cow?” to “Were there any black people back then?”

Even before the restoration, the organization wanted the 1870 Peralta House to be a repository of community memory. We were ready to collect stories, to involve the community in doing so, and to make an exhibition that would introduce neighbors to each other. So we banded together again with the Spanish Speaking Citizens Foundation, the Unity Council and other organizations to propose the *Faces of Fruitvale* Community Heritage Project. Serendipitously, by this time the California Council for the Humanities had conceived the Community Heritage Project



Children making crafts with the “East Bay Depot for Creative Re-Use,” at an event in Peralta Hacienda Historical Park, July 2000. Part of the “Faces of Fruitvale” Community Heritage Project.

initiative in partnership with the Irvine Foundation. We proposed and were accepted to create four public events, to collect community stories through an interview process, make an exhibition using the material, create the Fruitvale Storybook web site, and produce four short radio documentaries.

I want to give you an idea of the interactions we are seeing as a result of this project:

Julio, a seventh grader at Calvin Simmons Middle School in Fruitvale, listens to the life story of a 45-year-old Canadian, whose first language was German, and who was born on a farm in Alberta—a setting in which “diversity” meant that the next town thirty miles away was Scandinavian, rather than German. They now both live in Fruitvale. The older man tells of getting up at five to harvest the wheat when he was a teenager. When the interview is over, the Canadian asks Julio, “Well, what do you think?” Julio answers wonderingly, “I think you’ve had a hard life.”

Now imagine two brothers, Ray and Rayvon, also from Calvin Simmons, listening to a neighbor, whose house they’ve passed a thousand times but never met, talking about her family’s move to California from Oklahoma years ago. On the way home from the interview, Ray says to his brother, “You know, now I know her, I can go visit her sometime.” And his brother adds “Hey, I just thought of someone else we can interview.” His brother asks, “Who?” and Rayvon answers “Mom!—because she’s from Mississippi.” They are seeing their neighbors and their lives as interesting in a new way.

Imagine kids and adults gathering around the table of an Ohlone descendant, becoming conscious for the first time that people have gathered herbs right here, for millennia. Or people gathering around arrays of games and photos brought by ethnic studies scholars for Kitchen Table Conversations at community events. These are all part of the Community Heritage Project.

These anecdotes, rather than being about the New California, are about things that don’t change, about making connections between people, about valuing and recording what we misleadingly call ordinary lives, about youth connecting to elders, making a connection between themselves and what we call “history.” And simply about getting people talking to each other instead of relating to computers or TVs for those precious leisure hours. About the power of stories, listening to the human voice.

To have the community heritage project as the first exhibit in the historic house, scheduled for July 14, is a bit edgy. Lots of people are going to come wanting stories of fandangos on the rancho. And they will get it—later. For now, it is Julio and Ignacio, Ray and Rayvon, Maureen and Janay, Celia, Huo Kua, and their families, who are making, and will exemplify, history.



# SPRING Calendar

The public humanities programs listed on these pages were either created or supported by the California Council for the Humanities. Please note that dates and times should be confirmed with the local sponsors. These listings are often provided to CCH well before final arrangements are made.

Please also check the monthly calendar listings on the Council's world wide web pages at <http://www.calhum.org>.

## EXHIBITS

**Feb. 10– May 27** The North Coast Oral History Exhibition showcases five half-hour videos exploring North Coast life. Part of the McPherson Center's Coastal Voices: 100 Years of North Coast History exhibit. Art Forum Gallery of the Museum of Art and History at the McPherson Center, 705 Front St., Santa Cruz. 831/429-1964.

**Mar. 1– June 1** A Walk on the Town: Art and Identity in Havana's Chinatown examines everyday, contemporary Chinese-Cuban life through photographs, video, and multimedia. Hohenthal Gallery, Old Science Building, San Francisco State University. 415/338-1642.

**Mar. 3– Mar. 31** As part of the Goleta Community Heritage Project, "School, Houses, Work and Play in the 19<sup>th</sup> and 20<sup>th</sup> Centuries" is an exhibit combining community photos and Goleta Valley Historical Society collections. Goleta Public Library, 500 N. Fairview Ave., Goleta. 805/964-7878.

**Mar. 3– May 6** "Gold Fever! Untold Stories of the California Gold Rush," a multidimensional traveling exhibit about the California Gold Rush, adapted from the Oakland Museum's major "Gold Fever!" exhibit. Eastern California Museum, 155 N. Grant, Independence. 760/878-0258.

**Mar. 10– Apr. 23** In the "Awakening from the California Dream" exhibit, Robert Dawson's photographs and Gray Brechin's texts explore the history behind, and the possible hopes for averting, California's environmental crises. McHenry Museum, 1402 I Street, Modesto. 209/491-4317.

**Mar. 24– May 19** "Votes For Women: Unfinished Business," chronicles women's struggle for political equality in the U.S. Tulare Historical Museum, 444 W. Tulare Avenue, Tulare. 559/686-2074.

**Apr. 1– May 25** "Passing on the Traditions" documents, in photos and narrative, how the diverse cultures in Southern California—including the Gabrielino/Tongva Indians and Americans of Mexican, African, Cambodian, Filipino, and Jewish decent—pass on their cultural identities. Historical Society of Long Beach. 562/495-1210.

**Apr. 7– June 8** "In this Land" (see Mar. 1). Kern County Museum, Bakersfield. 661/861-2132.

**Apr. 21– July 8** The Los Altos Historical Museum hosts "Red, Hot and Blue: A Salute to the American Musical," an exhibit rented from the Smithsonian Institution's Traveling Exhibit Service. Los Altos History Museum, 51 So. San Antonio Rd., Los Altos. 650/948-9427.

**May 1– May 31** The Baseball Reliquary presents "Gone But Not Forgotten: Celebrating Burbank, the Browns, and Barnstorming Baseball," focusing on barnstorming, a baseball phenomenon that dates back to 1869, and the St. Louis Browns who conducted spring training in Burbank from 1949 to 1952. Burbank Central Library, Burbank. 626/791-7647.

**May 5– June 30** The Doctors' House in Glendale presents "Two Armenian Sisters and their Dowry," an exhibit telling the story of two young Armenian sisters living in Constantinople in 1900 who survive the first of a series of genocides. Three public programs accompany the exhibit (see "Events," below). Doctors' House, 1601 W. Mountain Ave., Glendale Historical Society, Glendale. 818/547-9507.

**May 2001** The Bess Lomax Hawes Folklore Archive at CSU Northridge and Circle of Aradia present "Sacred San Fernando: Altars and Altar Makers from the San Fernando Valley," an exhibit. The San Fernando Valley, has numerous altarmaking traditions; this exhibit focuses on private, domestic altars and shrines. California State University, Northridge, Women's Center, 18344 Plummer Street, Northridge. 818/677-2780.

**May– Oct. 2001** "A Most Worthy Enterprise: The California Architecture of Allison and Allison," an exhibition about the buildings designed by James Edward Allison and David Clark Allison. Old Courthouse Museum, Santa Ana. 714/834-3703.

**May 7– July 2** "Awakening from the California Dream" (see Mar. 10) San Joaquin County Historical Museum, 11793 North Micke Grove Rd., Lodi. 209/331-2055.

**June 2– July 28** "Votes For Women: Unfinished Business" (see Mar. 24). Hayward Area Historical Society, 22701 Main St., Hayward. 510/581-0223.

**June 4– July 30** The Corona Public Library hosts "Salt Dreams," the Museum of History and Art, Ontario's traveling exhibition. In 1991, photographer Joan Myers collaborated with environmental writer William deBuys on the publication of *Salt Dreams: Land and Water in Low-Down California*, about the Salton Sea. This exhibit features Myers' photographs and deBuys interpretive text. The Heritage Room of the Corona Public Library, Corona. 909/983-3198.

**June 11– Aug. 30** Winters Friends of the Library hosts "Winters Tales," an exhibit that features oral histories, photographs, and written work collected from the residents of Winters over the past two years. Winters Library, 4044 Central Lane, Winters. 530/752-7822.

**June 16– Dec. 9** "Just Another Poster? Chicano Graphic Arts in California," a comprehensive exploration of the critical role that posters and other graphic arts have played in the social and political consciousness of Chicano communities since the late 1960s. Fowler Museum of Cultural History, UCLA. 310/825-9672.

**Jul. 1– Aug. 12** "In this Land" (see Mar. 1). Fresno Art Museum, 2233 N. First St., Fresno. 559/441-4221.

**July 21** "Photojournalism and the Politics of Race, Ethnicity and Culture," an exhibition exploring issues of race, cultural appropriation, and politics in both South Africa and California through the work of South African photographer Peter Magubane. California African American Museum, Los Angeles. 213/744-7432.

**July 25– Sept. 9** "Awakening from the California Dream" (see Mar. 10). Museum of History and Art, Ontario. 909/983-3198.

## EVENTS

**May 2** The Marin Museum of the American Indian will begin its annual Lecture Series. The eight-part program, held on the first Wednesday of each month, will explore "Indian Survival of the California Frontier," featuring nine California scholars whose work has focused on the enduring cultures of the indigenous peoples of this state. Tonight Lee Davis lectures on "NAGPRA Process and the California Tribes." Marin Art and Garden Center, Ross. 7 p.m. 415/897-4064.



**May 5** As part of the Orange County Department of Education's and the Orange County Performing Arts Center's Imagination Celebration, **Dunjai International Dance Ensemble** performs "Ecos del Fandango," a reproduction of an early California fandango, illustrating the social order, etiquette, and traditions of early California's rancho life. Main State, Santa Ana's Artists' Village. 12:55 p.m., 30-min. performance. 714/547-6308 x307.

**May 6** Riverside Public Library continues its reading-and-discussion series based on Charles Dickens' *The Adventures of Oliver Twist*, exploring the themes of education, the status of children and familial relationships in the book, and relating the book and Dickens' insights to the same issues in the community today. RPL Main Library Auditorium, 3581 Mission Inn Ave., Riverside. 2-4 p.m. 909/826-5201.

**May 12** As part of Baseball Reliquary's "Gone But Not Forgotten: Celebrating Burbank, the Browns, and Barnstorming Baseball" exhibit (see May 1, above) a bus tour will visit historical baseball-related sites in the Los Angeles area. Includes guest speakers and videotape footage that will provide commentary on sites. 10 a.m.-5 p.m. Bus Tour begins at Burbank Historical Society, 1015 W. Olive Ave., Burbank. 626/791-7647.

**May 12** The California Historical Society will sponsor a booth at, and will offer free admission to, the Youth Arts Fair, with activities and storytelling sessions relating to the French artistic styles. Yerba Buena Gardens, San Francisco. Part of the "Splendide Californie: French Artists' Impressions of the Golden State, 1786-1900" project. 415/357-1848, ext. 18.

**May 16** Baseball historian and scholar Chris Eptin will present a multimedia program entitled "Roadside Baseball." Part of Baseball Reliquary's "Gone But Not Forgotten" exhibit (see May 1, above). 6-8 p.m. Burbank Central Library, 110 N. Glenoaks Blvd., Burbank. 626/791-7647.

**May 19** Santa Monica College hosts "An Evening Celebration of Asian Pacific Islander Heritage Month," a lecture, panel discussion, and performance by members of Great Leap. 7:30-9:30 p.m. Santa Monica College's Concert Hall. 1900 Pico Blvd., Santa Monica. 310/434-4516.

**May 20** The Gay, Lesbian, Bisexual, Transgender Historical Society of Northern California hosts a panel discussion, "Complications: Transgender Community in the San Francisco Bay Area." 2-4 p.m. Reading Room of the GLBT Historical Society of N. California, 973 Market Street, Ste. 400, San Francisco. 415/777-5455.



Lanny Pinola (Kashia Pomo/Miwok) tells a story at the 1999 CISA conference. (Photo: Jason Doiy)

**May 25** The California Indian Storytelling Association (CISA) hosts CISA Board and Advisors Community Oral Heritage Workshop and Panel Presentation. The project brings together California Indian scholars, tradition bearers, and storytellers from diverse tribes. Held in conjunction with the 2<sup>nd</sup> Southern California Indian Storytelling Festival. 5:30-10 p.m. The Morongo Reservation Tribal Hall, 11581 Potrero Rd., Banning. 909/849-4676.

**June 2-3** Conference on Southern Californian Indigenous Language and Culture, bringing together Southern Californian native communities to focus on how to revitalize their languages and cultures. Mission Trails Regional Park, San Diego. 619/594-2779.

**June 2** "The Life and Times of Harry Bridges," Ian Ruskin's Chautauqua portrayal of the Australian immigrant who helped create the International Longshore & Warehouse Union (ILWU). Banning's Landing Community Cultural Center, Walker St., Wilmington, 7 p.m. 310/548-2496.

**June 3** Riverside Public library concludes its reading-and-discussion series based on Charles Dickens' *The Adventures of Oliver Twist* with a screening and discussion of the BBC film based on the book. Discussion facilitated by Dickens' scholar, Kate Watt (English, UC Riverside). 2-4 p.m. RPL Main Library Auditorium, 3581 Mission Inn Ave., Riverside. 909/826-5201.

**June 3** In conjunction with the Doctors' House exhibit "Two Armenian Sisters and their Dowry" (see "Exhibits" above), a panel will discuss Armenian textiles and their symbols, late Victorian and Edwardian fashion, and the role of women as bearers of tradition through their clothing, stories, and textiles. This is the first of three public programs that are in conjunction with the exhibit. 1-3:30 p.m. Brand Library Auditorium, 1601 W. Mountain Ave., Glendale. 818/547-9507.

**June 3** As part of The Bagel Brunch breakfast/lecture series, musicologist Mark Kligman will discuss Sephardic and Ladino music. This is the fifth and final meeting in the series. 10:30 a.m. The Jewish Community Center, 13164 Burbank Blvd., Sherman Oaks. 818/786-6310.

**June 6** Paul Apodaca presents a lecture entitled "Music and Mythology—Cultural Continuity through Song." Part of the Marin Museum of the American Indian will begin its annual Lecture Series (see May 2, above). 7 p.m. Marin Art and Garden Center, Ross. 415/897-4064.

**June 10** Poet and teacher Tina Demirdjian conducts a poetry workshop using textiles and embroideries as subject/object. Part of the Doctors' House exhibit "Two Armenian Sisters and their Dowry" (see June 3). 1-3:30 p.m. Brand Library Auditorium, 1601 W. Mountain Ave., Glendale. 818/547-9507.

**June 11** In conjunction with opening night of the exhibit, "Winters Tales, Winters Friends" (see June 11, "Exhibits"), a panel discussion on the documentary process and what it brings to community. Winters Library, 4044 Central Lane, Winters. Call for exact time. 530/752-7822.

**June 15-17** The Monterey History and Art Association begins a three-day conference entitled "Monterey Pop: A Look Backward," a musical, anthropological, historical, and sociological examination of the Monterey Pop Festival. Monterey History and Art Association, 5 Custom House Plaza, Monterey. Call 831/372-2608 for times, or visit [www.mntmh.org](http://www.mntmh.org).

**June 24** As part of the Doctors' House exhibit "Two Armenian Sisters and their Dowry" (see June 3), discussion of the dowry, its effects on the exhibit's two subjects, and its role in other cultures. 1-3:30 p.m. Brand Library Auditorium, 1601 W. Mountain Ave., Glendale. 818/547-9507.

**June 16** "Fire in the Library: Fire in the Mind—The Architecture of a Collective Vision, What Can We See?" a public forum addressing the present and future implications of living in a society where images matter more than words. Mark Taper Auditorium, Los Angeles Downtown Public Library. 213/228-7472.

**June 28** "The Life and Times of Harry Bridges" Chautauqua (see Jun. 2). Los Angeles Maritime Museum, Berth 84, 6<sup>th</sup> St., San Pedro. 7:30 p.m. 310/548-7618.

**July 5** "The Life and Times of Harry Bridges" Chautauqua (see Jun. 2). San Francisco Main Library Auditorium, 100 Larkin St., 6 p.m. 415/557-4563.

**July 7** "The Life and Times of Harry Bridges" Chautauqua (see Jun. 2). The Tall Ship Balclutha, Hyde Street Pier, 415/561-7123.

**July 11** Lowell Bean lectures on "Major Trends in California Indian History: From European Contact to the Present." Part of the Marin Museum of the American Indian will begin its annual Lecture Series (see May 2, above). 7 p.m. Marin Art and Garden Center in Ross. 415/897-4064.

**July 14** "The Life and Times of Harry Bridges" Chautauqua (see Jun. 2). Southern California Library for Social Studies and Research, 6120 South Vermont Ave., L.A., 2 p.m.



# Humanities News

## CCH Board to Meet in San Diego in June

The California Council for the Humanities' next quarterly board meeting will be held at the Bahia Resort Hotel in San Diego on June 28-30, 2001. For additional information, please contact the Council's San Francisco office at 415/391-1474.

## New Faces in the Council's Offices



Peter Streckfus became operations assistant in the San Francisco office on Oct. 10, 2000. Peter graduated last May with an M.F.A. in English, with a concentration in creative writing, poetry, from George Mason University where, during his studies, he taught literature and writing. He has five years experience working on organic farms. He and his wife enjoy cycling and knitting.

Caleb Kim joined the Council staff on Mar. 5, when he became the new operations assistant in CCH's Los Angeles office. In June 1999, Caleb received a B.A. in sociology from UCLA, where he now pursues a graduate degree in music. Caleb is a worship leader for Young Nak Presbyterian Church, and has traveled to China two years in a row, teaching English to college students. He formerly worked as a music programmer for ONAIR.com, an internet broadcast company.



## Proposal-Writing Workshops Offered

The Council's program staff conducts proposal-writing workshops for people interested in applying to the Council's grant program for the funding of public humanities projects, including lectures, exhibits, reading-and-discussion groups, film festivals, conferences, and symposia. The next deadline for major grants is October 1, 2001.

All proposal-writing workshops are free, but advance registration is required as space is often limited. When calling the office nearest you for reservations and the latest information on times and locations, please also request and read the current *2000 Grant Guidelines and Application Materials* before attending the workshop. These guidelines are also available at [www.calhum.org](http://www.calhum.org). (See back page for contact information.)

## MOTHEREAD/FATHEREAD, L.A. Reaches More Families

MOTHEREAD/FATHEREAD, the Council's inter-generational family literacy program that works as a partner with nonprofit family service and educational agencies, has reached a new record number of 3,339 families in Los Angeles County in 2000. This figure includes 1,326 children who participated in at least one Storysharing group.

In 2000, the L.A.-based program's 73 facilitators conducted an unprecedented 129 parent groups, serving a total of 2,013 parents. In addition, MOTHEREAD's 24 partner agencies have provided the MOTHEREAD/FATHEREAD program to service sites in 38 different cities and neighborhoods, including schools, Head/Even Starts, Healthy Starts, and programs for teen parents and parents in substance abuse recovery.

## CCH at the L.A. Times Festival of Books

CCH invites Southern California Network subscribers to join it at the fourth annual Los Angeles Times *Festival of Books*, Sat. and Sun., Apr. 28 and 29, on the UCLA campus. Southern California's premier "celebration of the written word" will feature readings, book signings, panel discussions, children's events, demonstrations and performances featuring dozens of authors, including Michael Chabon, Chitra Divakaruni, Lawrence Ferlinghetti, bell hooks, Elmore Leonard, Sandra Tsing Loh, and Mona Simpson.

Los Angeles Times  
**FESTIVAL OF BOOKS™**

More than 350 exhibitors will attend, including the California Council for the Humanities! Stop by our booth to chat or pick up information about CCH programs.

All events are free, but tickets for readings and panel discussions are required. For more information about the festival, contact the hotline at 1-800-LATIMES, x. 7BOOKS, or visit [www.latimes.com/events/fob/](http://www.latimes.com/events/fob/)

If you would like to volunteer to assist LA staff members at the booth, please contact Debra, Felicia, Judy, or Caleb at the LA office at 213/623-5993. We'll welcome your help!

# Nominations Invited

The California Council for the Humanities will be selecting several new members later this year and invites nominations from the public.

Council members are leaders drawn from public and academic life. Members serve three-year terms, renewable once.

The Council seeks outstanding board members from any part of the state, but to ensure that it reflects California's diverse geographical, ethnic and professional constituencies, this year the Council particularly welcomes nominees who are Latino and nominees from Orange County, the San Joaquin Valley, and the central coast of California.

You are invited to submit names of citizens and scholars who are committed to advancing the humanities in public life. To do so, please complete the nomination form below and submit the following supporting materials:

1. A brief resume from the nominee.
2. A statement indicating the nominee's occupation, education, areas of public service, and special qualifications for membership.
3. A letter of recommendation (from someone other than yourself), if you are recommending yourself, or assurance that the nominee is willing to serve, if you are nominating another.

The Council anticipates only two or three vacancies next year, so be sure to make the strongest case you can for your nominee. Nominations must be received in the Council's San Francisco office no later than Friday, October 12, 2001.

**Please note:** No nomination will be considered without the requisite supporting materials.

I nominate: \_\_\_\_\_

as a member of the California Council for the Humanities

Address: \_\_\_\_\_

City: \_\_\_\_\_ California Zip Code: \_\_\_\_\_

Nominee's professional title: \_\_\_\_\_

Phone: \_\_\_\_\_

Nominated by: \_\_\_\_\_

Address: \_\_\_\_\_

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Professional title: \_\_\_\_\_ Phone: \_\_\_\_\_

Mail nominations to: CCH, 312 Sutter Street, Suite 601, San Francisco, CA 94108



# Membership and Development News

## A TIME FOR THANKS...

*The board and staff of the Council gratefully acknowledge the following organizations and individuals whose generosity over the past year has brought extraordinary public humanities programs to growing numbers of Californians in every part of the state.*

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*To learn more about how you can support the Council's unique and vital programming, call: Julie Levak, Director of Development, at 415/391-1474.*



# CALIFORNIA COUNCIL FOR THE HUMANITIES

The humanities explore human histories, cultures, and values. They inform the conversations that are vital to a thriving democracy. They provide a context for people to understand one another. They constitute our most important human inheritance.

The purpose of the California Council for the Humanities is to create a state in which all Californians have lifelong access to this shared inheritance. The Council's mission is to lead in strengthening community life and fostering multicultural understanding throughout California, through programming which provides access to the texts and insights of the humanities. The Council is an independent state affiliate of the National Endowment for the Humanities (NEH), and operates as a public-private partnership rather than as a governmental agency.

From 1998 until 2000, the Council will encourage and develop compelling public programming commemorating the events that led to the founding of the state of California 150 years ago and examining the continuing impact of those events today. The Council's own "Rediscovering California at 150" programs include "History Alive! Chautauque" presentations featuring portrayals of major figures of the era; the creation of the anthology, *Gold Rush! A Literary Exploration* (in partnership with Heyday Books) and reading and discussion groups focusing on that anthology; a traveling Gold Rush museum exhibition (commissioned from the Oakland Museum); and a California Sesquicentennial grants program.

Council programs also include the California Exhibition Resources Alliance (CERA), which provides a means of sharing exhibits and programming among members of a network of smaller museums; Motherhead, a family reading program in Los Angeles; and the California Humanities Network, a two-year community history and resource project supported by the James Irvine Foundation.

In addition, the Council conducts a competitive grants program. Since 1975, it has awarded more than \$13 million to over 2,000 non-profit organizations, enabling them to produce exhibits, film and radio programs, and lecture series and conferences on topics significant to California.

The Council is an independent, not-for-profit organization. It is supported by grants from NEH, corporations and foundations, and by contributions from individuals.

Major grant proposals are due on April 1 and October 1. Quick Grants - proposal planning grants, minigrants, film-and-speaker grants - are accepted on the first day of each month. Interested non-profit organizations should request a copy of the Guide to the Grant Program from the San Francisco office.

Page proofs for this publication were created on equipment donated by Apple Computer.

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## NEXT PROPOSAL DEADLINE: October 1, 2001

Proposals must conform to the 2000 Grant Guidelines and Application Materials. Send 14 copies to the San Francisco office by the due date.

# HUMANITIES

Spring 2001 • Volume 23 / Number 2

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